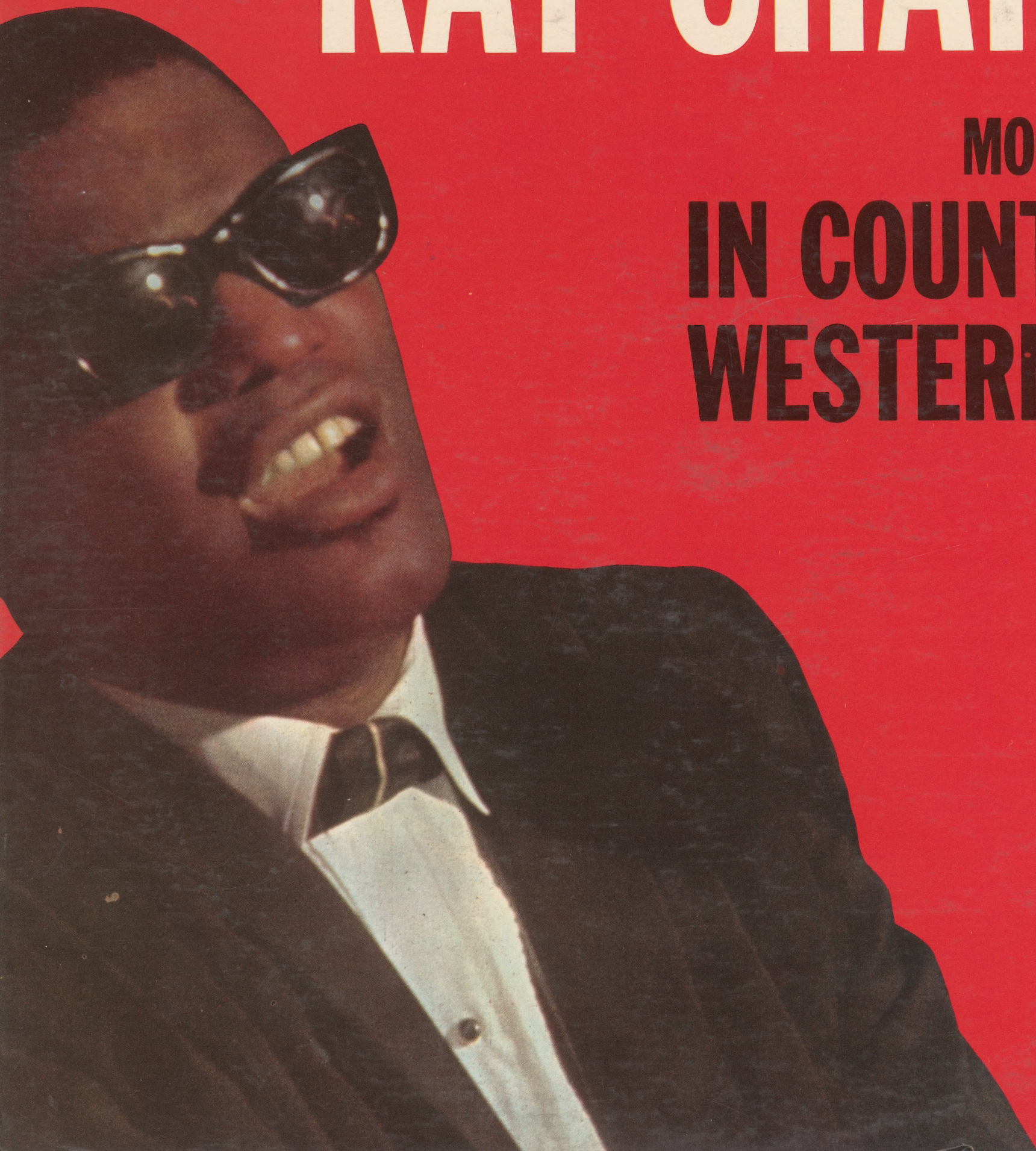


STEREO

ABCS 410

RAY CHARLES

MODERN SOUNDS
IN COUNTRY AND
WESTERN MUSIC



RAY CHARLES



MONO-ABC-410
STEREO-ABCS-410



String Arrangements by Marty Paich
Big Band Arrangements by Gerald Wilson and Gil Fuller

Practically everything that can be said about the talent of the great Ray Charles has already been printed. Those of you who are long-standing Charles fans are well-acquainted with Ray's history, which began thirty-one years ago in Georgia. Speaking of Georgia, those of you who have only recently discovered the Ray Charles genius must certainly list his top hit, *Georgia on My Mind*, as a favorite. And, of course, there have been other recent smash hit Ray Charles records such as *Hit the Road Jack*, *One Mint Julep*, and *Unchain My Heart*.

In case you older Charles enthusiasts haven't incorporated Ray's pop style into your catalogue of Ray Charles information, we highly recommend his first two albums for ABC-Paramount—the award-winning *Genius Hits the Road* (ABC-335) and *Dedicated to You* (ABC-355); for the newer fans, we suggest the *Impulse! A-2* album, *Genius + Soul = Jazz*, for a memorable sample of the Ray Charles jazz style that has gained millions of followers over the past several years.

A few months ago, Sid Feller, ABC-Paramount's director of artists and repertoire, received a telephone call from Ray Charles, who asked for top country and western hits of the past twenty years. Completely confused and wondering what possible use Ray could make of such material, Sid immediately began collecting songs. The more he thought about Ray's idea, the more excited Sid became, and by the time the recording sessions rolled around, he was nearly the most enthusiastic person in the studio.

The record herein spotlights another side of this multi-talented artist—an unexpected side that we're sure most of you have never heard before—country and western songs in the unique Ray Charles style! Many people will be surprised at this collection, and a few who insist that a singer should never stray from his past accepted material may even be shocked—but everyone will be forced to agree that here is a package of consistently fascinating entertainment—and after all, that is the goal of an entertainer.

Some of the best tunes have been sifted from stacks of material collected from top country and western publishers. All of these songs will be very familiar to the country and western audience—and some of the million-sellers will be known to all of you. Although Ray has performed country and western material in the past, his recorded performances are almost non-existent—until now. This album was something that he has wanted to do for a long time and he has followed through to perfection with the aid of three of the country's topflight arrangers—Marty Paich, Gerald Wilson, and Gil Fuller.

The Ray Charles performing genius has traveled in many directions—rhythm and blues, jazz, pop—and another facet is added to his repertoire as Ray explores **MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC.**

RICK WARD

SIDE ONE

- | | Time |
|---|------|
| 1. BYE BYE, LOVE (arr. by Gerald Wilson)
(F. Bryant-B. Bryant) (<i>Acuff-Rose Pub.-BMI</i>)
This popular country hit is given the unique Ray Charles treatment, featuring the Raelets, in a swingin', rockin' version. | 2:09 |
| 2. YOU DON'T KNOW ME (arr. by Marty Paich)
(C. Walker-E. Arnold) (<i>Hill and Range Songs, Inc.-BMI</i>)
Backed by the soaring strings of Marty Paich, Ray adds his own inimitable touch to this great Eddy Arnold hit. | 3:14 |
| 3. HALF AS MUCH (arr. by Gil Fuller)
(C. Williams) (<i>Fred Rose Music, Inc.-BMI</i>)
With a tenor sax solo by Don Wilkerson, Ray is backed here by brilliant brass and saxes. | 3:24 |
| 4. I LOVE YOU SO MUCH IT HURTS (arr. by Marty Paich)
(F. Tillman) (<i>Melody Lane Pub.-BMI</i>)
A lovely string introduction sets the stage for Ray's exciting vocal. | 3:33 |
| 5. JUST A LITTLE LOVIN' (arr. by Gerald Wilson)
(Z. Clements-E. Arnold) (<i>Hill and Range Songs, Inc.-BMI</i>)
A big, swingin' band backs Ray on this memorable Hank Williams hit, featuring a tenor sax solo by David "Fat-head" Newman. | 3:26 |
| 6. BORN TO LOSE (arr. by Marty Paich)
(F. Brown) (<i>Peer International Corp.-BMI</i>)
Ray's blues approach gives this lyric a new meaning with the aid of Marty Paich's exciting strings and a brilliant vocal group. | 3:15 |

SIDE TWO

- | | |
|--|------|
| 1. WORRIED MIND (arr. by Marty Paich)
(J. Davis-T. Daffan) (<i>Peer International Corp.-BMI</i>)
In addition to his fine vocal work, Ray's piano solo in the second chorus, makes this an outstanding side in the album. | 2:54 |
| 2. IT MAKES NO DIFFERENCE NOW (arr. by Gil Fuller)
(J. Davis-F. Tillman) (<i>Peer International Corp.-BMI</i>)
Here is an unbelievable rendition by Ray Charles with the big band that "walks out" at the end. | 3:30 |
| 3. YOU WIN AGAIN (arr. by Marty Paich)
(H. Williams) (<i>Fred Rose Music, Inc.-BMI</i>)
Strings and a chorus back a soulful vocal by Ray Charles on this famous Hank Williams ballad. | 3:29 |
| 4. CARELESS LOVE (arr. by Gerald Wilson)
(Ray Charles) (<i>Tangerine Music-BMI</i>)
Ray's own new lyrics point up this old folk melody more vividly than you've ever heard it before. | 3:56 |
| 5. I CAN'T STOP LOVING YOU (arr. by Marty Paich)
(D. Gibson) (<i>Acuff-Rose Publications-BMI</i>)
Following the opening notes by the vocal choir, Ray takes over the beautiful lyric with the electric Charles "feeling." | 4:13 |
| 6. HEY, GOOD LOOKIN' (arr. by Gerald Wilson)
(H. Williams) (<i>Fred Rose Music, Inc.-BMI</i>)
This is a swingin', shufflin' version of Hank Williams oldie, with Ray's fine piano solo highlighting the second chorus. | 2:10 |

Selections 1, 3 and 5, Side One; 2, 4 and 6, Side Two recorded at Capitol Studios, New York City, February 5 and 7, 1962—Engineers: Frank Abbey, Gene Thompson.

Selections 2, 4 and 6, Side One; 1, 3 and 5, Side Two recorded at United Recording Studios, Hollywood, California, February 15, 1962—Engineer: Bill Putnam.
Recording Supervisor: Sid Feller.

TECHNICAL INFORMATION

MONOPHONIC (High Fidelity)—Users of wide-range frequency playback systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Roll-off 13.7). Minor variations from this standard should be made according to one's ear and to the tonal nature of each particular recording. The concept of ABC-Paramount's exclusive *Full Color Fidelity* revolves around the reproduction of true musical sounds rather than "sounds for sound's sake." **ABC-Paramount monaural records may be played on your stereophonic system. The sound will be even more brilliant.**

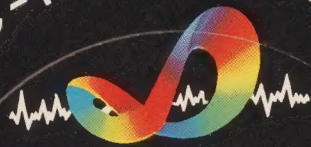
STEREOPHONIC—RIAA EQUALIZATION CURVE: Crossover, 500 cps; Roll-off, 13.75 db at 10 kc; Low Freq. Capabilities, 20 cps; High Freq. Capabilities, over 20 kc; RIAA playback equalization should be used for this record in order that the ultimate performance capabilities may be realized. **ABC-Paramount stereophonic records should not be played on a standard monaural phonograph unless equipped with a compatible cartridge.**

PHOTOGRAPHER—HUGH BELL COVER DESIGN—FLYNN/VICEROY
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LINER PHOTO—BOB GHIRALDINI

PRODUCED BY

Sid Feller

ABC-PARAMOUNT®



RAY CHARLES
MODERN SOUNDS IN
COUNTRY AND WESTERN MUSIC

STEREO

F.F.S.* - FULL FREQUENCY STEREO

ABCS - 410

33 $\frac{1}{3}$ RPM

SIDE 1

1. **BYE BYE, LOVE**
(F. Bryant-B. Bryant) (2:09)
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(C. Walker-E. Arnold) (3:14)
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